



Reading 40

You are going to read four extracts which are all concerned in some way with the notion of heritage. For questions 1–8, choose the answer (A, B, C or D) which you think fits best according to the text.

Heritage

The true meaning and significance of heritage is that it gives people and communities a genuine sense of connection with the past. Obviously, we feel connected to our personal heritage - usually, we know who and what our grandparents were, and we will have heard stories about how they lived. But, beyond that, there is a wider basic need to learn about our past, in order to help us understand and interpret our individual and national futures. Heritage represents a fundamental desire for continuity - assurance about the past goes a long way to assuring our future. It is through this continuity that we achieve our own place in history, our own 'immortality'.

In the same way that you inherit your genes, you also inherit a culture which has been passed down through many generations. There are aspects of your national heritage that you may not like or condone, but it is yours, and it is reassuring to feel a part of something.

Heritage has a phenomenal amount to teach us and, I would say, is imperative for our wellbeing. It affects everything from customs to material culture. Traditionally, our link with the past was through the stories and legends passed down by our ancestors. But, because Western industrial society broke up communities and families, much of that oral tradition has already been lost. Instead, places and architectural 'memories' give us clues to our past. It is vitally important to conserve and restore these links as a testament to our ancestors' identity.

1 How can the writer's argument in the first paragraph best be summarised?

- A Heritage can reveal a lot about what might happen to us.
- B Heritage can teach us a lot about how our grandparents lived.
- C Heritage enables us all to feel important and famous.
- D Heritage makes us wish for stability and security.

- 2 The writer's main intention is to
- A supply information.
 - B give a definition.
 - C suggest an approach.
 - D encourage research.

The Fens

Some while ago I began a novel, *Waterland*, in which, though I did not know it then, the landscape of that part of England known as the Fens was to play a major part. Since the novel was published I have often been asked why, as an ignorant and perhaps presumptuous Londoner, I chose to write about a part of the country with which I have no personal connection. The short answer is that I chose the Fens because of their apparent unobtrusiveness - a flat and empty stage on which to set the drama of my book. This, as I learnt, was merely theory. The Fens, once one's imagination has got to grips with them, are neither flat nor empty. What I discovered was that the Fens, while as richly English as any other part of England, are also compellingly and hauntingly strange. It is remarkable that there should still exist in the middle of England a region which most English people find peculiarly foreign, especially when so many other distinctive (and remoter) areas of Britain have been ingested into the nation's cultural and literary heritage. The Fens are both empty and brimming, both cultivated and tenaciously wild, apparently 'open' and 'obvious' yet profoundly mysterious.

My own physical researches while writing my novel were in fact not so extensive. I have never been, yet, to Wisbech or Prickwillow. As a writer of fiction I am interested in imagined worlds, and I would much rather hazard an inspired guess at some point of authenticity than go for documentary proof. Yet this very attempt to 'imagine' the Fens has its special logic, for, as the pages of Edward Storey's scholarly book abundantly show, the Fens are, peculiarly, not just a landscape but a state of mind.

3 What does the writer come to realise about the Fens?

- A He underestimated the area at first.
- B He needed a more inspiring setting for his novel.
- C He should have done more research about the area.
- D He was wrong to think of the area as typically English.

4 What distinction can be made between the writer and Edward Storey?

- A Storey has a greater eye for detail.
- B Storey is the more rational writer.
- C Their books serve different purposes.
- D They interpret the Fens in opposite ways.

Museums

Museums must make their collections accessible. In the past, this simply meant packing them into display cases, often with wordy labels that made little concession to the lay person. Nowadays, accessibility should demand more than this. Displays can be lively and interesting, making the best use of theatrical or architectural techniques to capture visitors' attention and perhaps stimulate emotional response. But museums should be about more than their displays. They should make their collections accessible to the widest possible community. The provision of loan boxes of objects for class teachers is one known example of this and, recently, this principle has been extended by some museums so that similar material is made available for use in treating elderly people who are losing their memory.

Museums concern themselves with 'artefacts and specimens' - not replicas. They exist to facilitate an encounter with authenticity. They present items that actually existed - were used - had meaning - at some historical time. This is their great strength, and is what distinguishes them from heritage centres and theme parks, books and CD-ROMs. Museums which rise to the challenge which this distinction implies and provide exciting and accessible displays, catalogues and outreach programmes, will find that their apparent competitors in 'virtual history' are in fact their allies, stimulating an appetite for the 'real thing' that museums are uniquely placed to satisfy.

5 The advantage of today's museums over older museums is that

- A they draw on resources in the community.
- B they are more affordable for the non-expert.
- C they go beyond the merely visual.
- D they have more space for their collections.

6 In the second paragraph, the writer implies that museums

- A are failing to keep pace with changing technology.
- B need to realise that their future lies in their own efforts.
- C may have been too competitive in the past.
- D are too preoccupied with the notion of authenticity.

Architecture and Environment

The desire to preserve things is not new, but now change in our towns comes with such speed and on such a scale that most of us are affected by it in some way. It turns some people into rabid preservationists and it encourages others to think more closely about the nature of towns as we know them today and their future.

It may be quite reasonably argued that the generations who have lived through events such as world wars and the like are more inclined to preservation than their predecessors - anything which expresses stability becomes important. If there is a psychological need for preservation it is part of the planner's job to take account of it.

Change is no enemy if we learn how to handle it. Physical change, in other words, change in the environment provided by our towns, reflects social change - change in our numbers, in our welfare and in our demands.

7 What is the writer's view of change?

- A It can be managed effectively.
- B It is a consequence of catastrophe.
- C It is a psychological necessity.
- D It should be avoided if possible.

8 In this passage, the writer is

- A analysing a problem.
- B outlining his position.
- C presenting his objections.
- D rejecting opposing views.

Источник задания: CPE Practice Tests (old format)

Reading 40 — Keys

- 1 A
- 2 C
- 3 A
- 4 C
- 5 C
- 6 B
- 7 A
- 8 B

Explanation

Heritage

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